

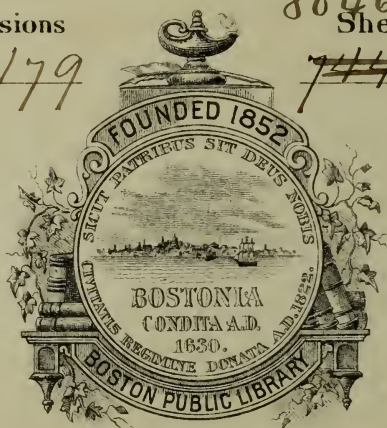


Accessions

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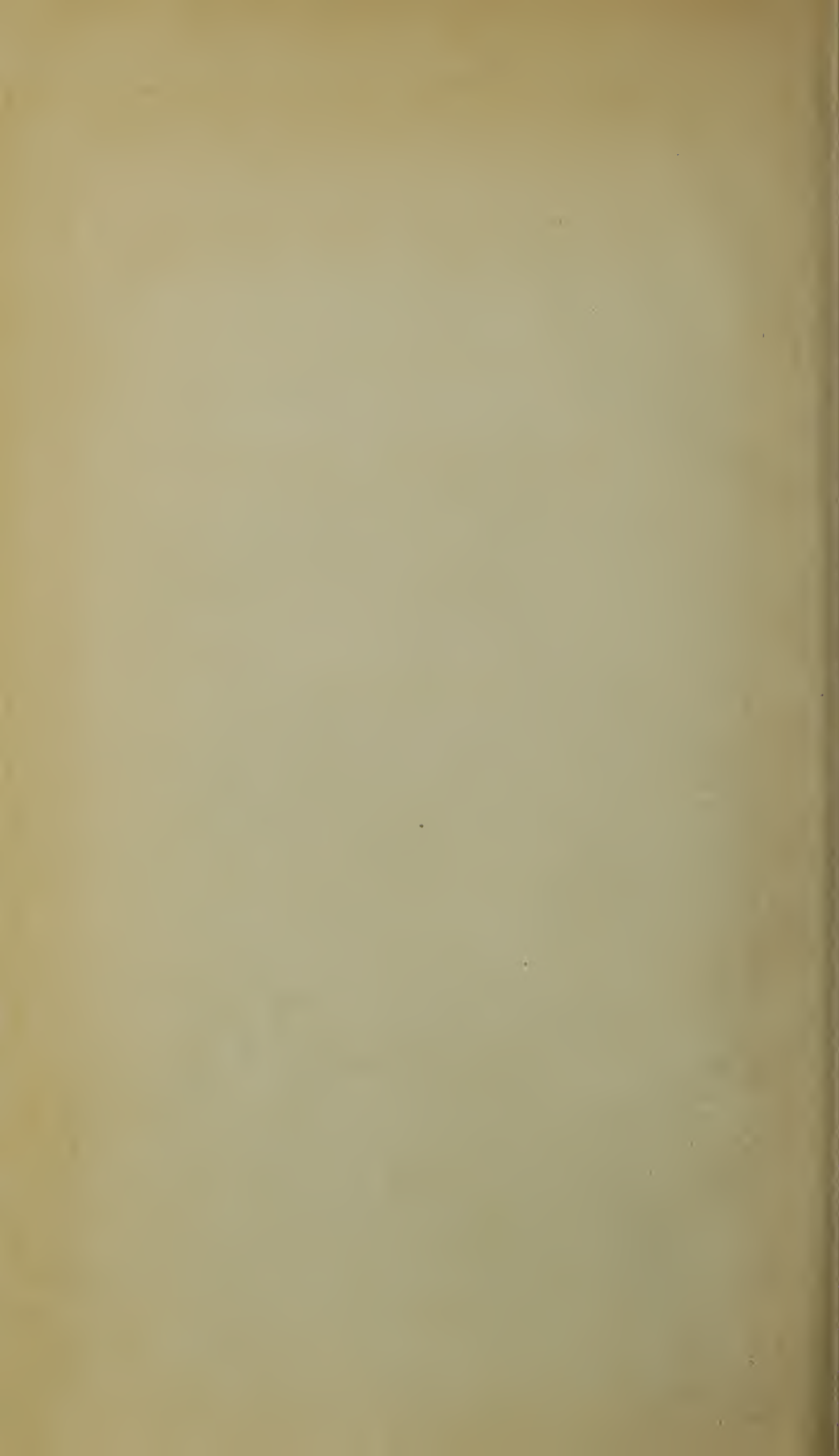


Received Aug. 2, 1882.









# SACRED MUSICK,

SELECTED FOR THE USE OF

*The First Church*

IN

BOSTON.

8046.170

WITH

*RUDIMENTS OF MUSICK*

PREFIXED.

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BOSTON :

PRINTED BY JOSEPH T. BUCKINGHAM,  
WINTER-STREET.

1815.

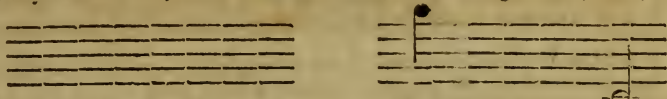
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Aug. 2, 1882

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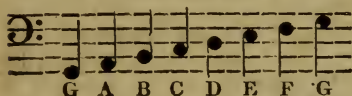
# RUDIMENTS OF MUSICK.

MUSICK is written on five lines, drawn over each other, and in the intermediate spaces, which together are called a Staff. If the notes ascend or descend beyond the staff, short lines are added, called Ledger-lines, thus,

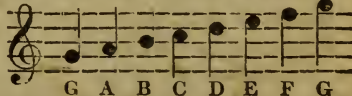


The lines and spaces of the staff are named from the first seven letters of the alphabet, every eighth being a repetition of the same series. The situation of these letters on the staff is governed by certain characters called Clefs. The first, called the F Clef, placed on the fourth line, which is therefore called F, is used for the Base only. The second is the G Clef, placed on the second line and that line is called G. This clef properly belongs to the Treble part, or the principal air of the piece. The third, which is called the C Clef, is generally placed on the third line, and that line is called C. This clef is chiefly used for the Alto (or Contra Tenor.) The clef determines the situations of the other letters on the staff; thus,

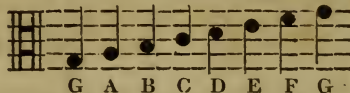
F CLEF...BASE.



G CLEF...TREBLE & TENOR.



C CLEF...COUNTER.



There are but seven original sounds or tones, (every eighth being the same in nature as the first,) five of which are whole tones, and two are semitones. The semitones are found between B and C, and between E and F.

In singing, to the notes are applied the syllables, Mi, Faw, Sol, Law, in the following order, viz. Above the Mi are Faw, Sol, Law, Faw, Sol, Law; and below the Mi are Law, Sol, Faw, Law, Sol, Faw; after which the Mi returns, either ascending or descending.

When there are neither flats nor sharps placed at the beginning of a tune, the Mi is on B.

If B be flat, Mi is on E.

If F be sharp, Mi is on F.

If B and E be flat, Mi is on A.

If F and C be sharp, Mi is on C.

If B, E, and A be flat, Mi is on D.

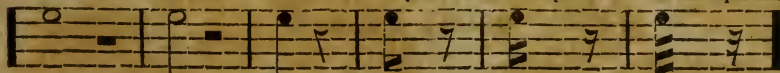
If F, C, and G be sharp, Mi is on G.

If B, E, A, and D be flat, Mi is on G.

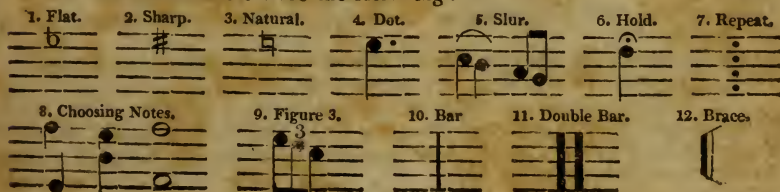
If F, C, G, and D be sharp, Mi is on D.

The notes are six in number, viz. the Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver; to each of these notes belongs a Rest, or note of silence of the same name and duration. The forms and proportions are as follows:

1 Semibreve—2 Minims—4 Crotchets—8 Quavers—16 Semiquavers—32 Demisemiquavers.



Other musical characters are the following:



## RUDIMENTS OF MUSIC.

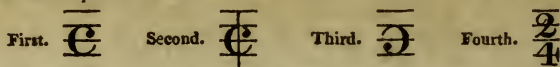
1. A Flat at the beginning of a tune, governs the mi; and set before a note, sinks its sound a semitone.
2. A Sharp at the beginning of a tune governs the mi; and set before a note raises its sound a semitone.
3. The Natural counteracts a flat or sharp, restoring the note before which it is set, to its original sound.
4. A Dot after a note adds to it one half of its original length.
5. A Slur is a curve drawn over or under those notes which are to be sung to one syllable.
6. A Hold shows that the sound of the note may be continued indefinitely.
7. The Repeat shows what part of a tune is to be sung twice, and is placed at the beginning and end of a strain to be repeated.
8. Choosing or double notes give the performer liberty to sing which he pleases, and both may be sung at the same time.
9. The figure 3, over or under three notes, directs that they may be performed in the time of two of the same kind.
10. The Bar divides a tune into equal parts, according to its measure note.
11. The Double Bar, or one thick Bar, is used to distinguish the end of a strain, and to divide the lines of poetry.
12. The Brace connects those parts of a tune which move together.

The Appoggiatura, or small notes, Shake, &c. are left to the explanation of teachers.

### OF TIME.

THERE are three kinds of time, viz. Common, Triple, and Compound.

Common time has four marks or modes, and is measured by even numbers, as, 2, 4, 8, &c. The three first modes have a semibreve, or its equivalent, in a bar; and the fourth mode has but half that quantity. They are all accented on the first and third parts of the bar.



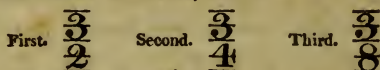
The first mode has four beats in a bar, two down and two up, and is performed in four seconds.

The second mode is beat as the first, but performed one fourth faster.

The third mode has two beats in a bar, one down and one up, and is performed in two seconds.

The fourth mode is beat as the third, but performed one fourth faster.

Triple time has three marks or modes, viz.

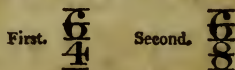


The first mode has three minims in a bar, each minim sounded in a second of time, and is performed with three beats to a bar, the two first with the hand down, and the last with it up.

The second mode has three crotchets in a bar, the time measured as in the first mode, but performed one fourth faster.

The third mode has three quavers in a bar, the time measured as in the preceding modes, but performed one fourth faster than the second mode.

Compound time has two marks or modes, viz.



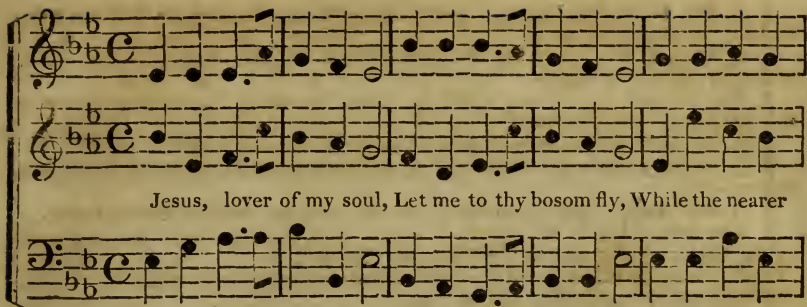
The first mode contains six crotchets in a bar, three sung with the hand down and three with it up, in the time of two seconds.

The second mode has six quavers in a bar, performed like the first mode, but one fourth faster.

The performing of music quicker or slower, in the different modes, is regulated by directive terms, or by the judgement of the singer.

### OF THE KEYS.

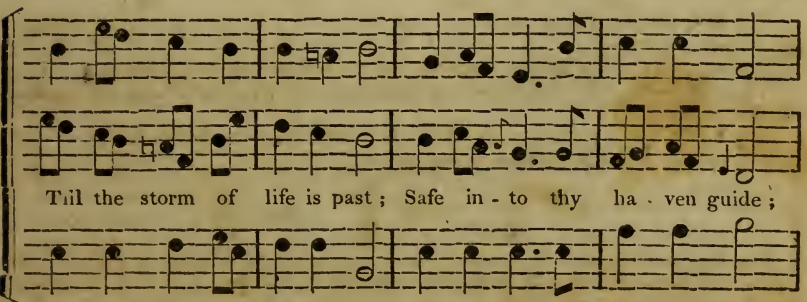
THERE are two Keys, the Major and the Minor. If the last note in the base (which is called the key note) is next above the mi, it is the major key; if next below the mi, it is the minor key.



Jesus, lover of my soul, Let me to thy bosom fly, While the nearer

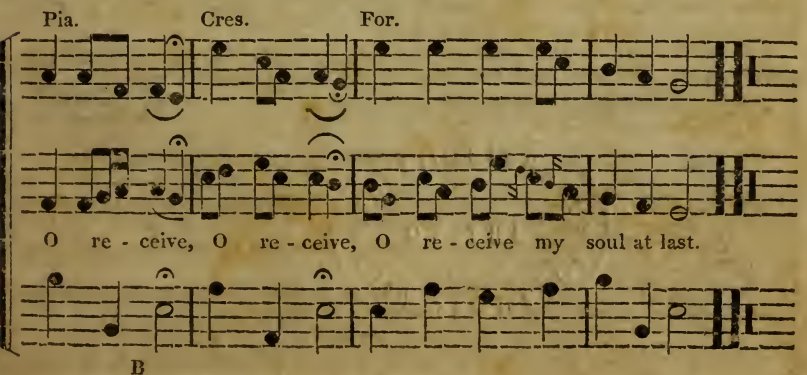


waters roll, While the tempest still is high. Hide me, O my Saviour, hide,



Till the storm of life is past; Safe in - to thy ha - ven guide;

Pia.      Cres.      For.



O re - ceive, O re - ceive, O re - ceive my soul at last.

B

2. PARMA. C. M. H. 30.

Behold the glories of the Lamb, Amidst his Father's throne! Pre-

pare new honours for his name, Prepare new honours for his name, And

songs before unknown. Let elders worship at his feet, The church adore a-

round, With vials full of odours sweet, With vials full of odours

sweet, And harps of sweeter sound, And harps of sweeter sound.

## OPORTO. L. M.

3.

When I sur-vey the wondrous cross, On which the Prince of

Soft.

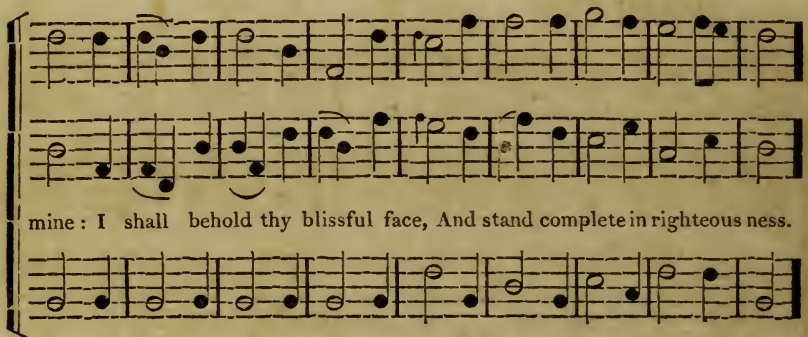
glo-ry died, My rich-est gain I count but loss, And pour con-tempt on

Loud.

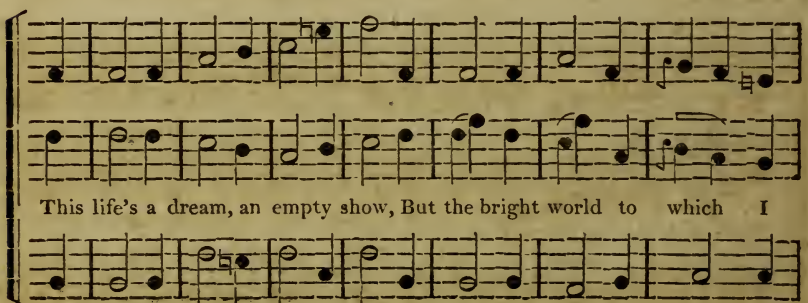
all my pride, And pour contempt on all my pride.



What sinners val - ue I resign ; Lord, 'tis enough that thou art

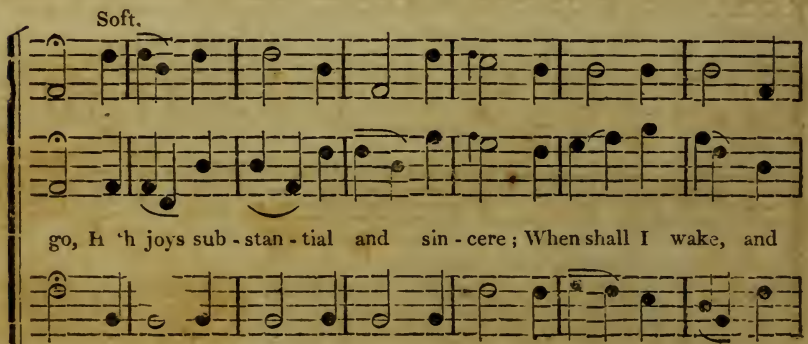


mine : I shall behold thy blissful face, And stand complete in righteous ness.



This life's a dream, an empty show, But the bright world to which I

Soft.



go, H 'h joys sub - stan - tial and sin - cere ; When shall I wake, and

Loud.

find me there ! When shall I wake, and find me there !

PLYMPTON. C. M. H. 185.

5.

Now let our droop - ing hearts re - vive, And

all our tears be dry : Why should these eyes be

drown'd in grief, That view a Saviour nigh ?

6. St. ANN'S. C. M.

God, my supporter and my hope, My help for ev - er near,

Thine arm of mercy held me up, When sinking in despair.

7. CHRISTMAS. C. M. H. 175.

My soul, awake, stretch every nerve, And press with vigour on, A

heav'nly race demands thy zeal, And an immortal crown, And an immortal crown.

Darkness and clouds of awful shade His dazzling glory shroud in state,

Justice and truth his guards are made, And fix'd by his pa - vil - ion, wait.

## MESSIAH. C. M.

9.

I know that my Re-d-em - er lives, And ev-er prays for me :

Sal - va - tion to his saints he gives, And life and lib - er - ty.

10. PEMBROKE. C. M. P. 148.

Tutti.

Pia.

Praise ye the Lord, im - mor - tal choir, That fill the realms above! Praise him who form'd you

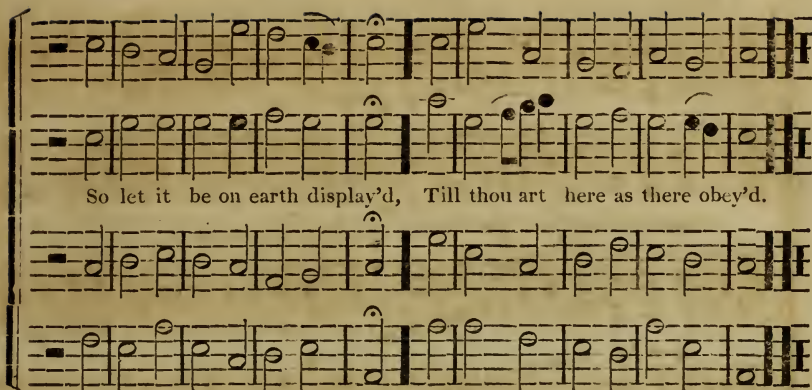
For.

Dim.

of his fire, Praise him who form'd you of his fire, And feeds you with his love.

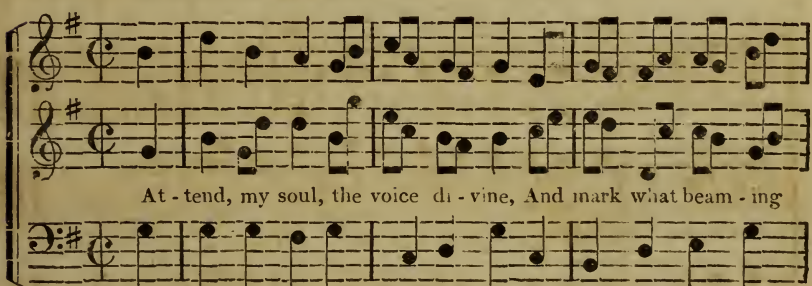
11. OLD HUNDRED. L. M.

Be thou, O God, exalted high, And as thy glory fills the sky,

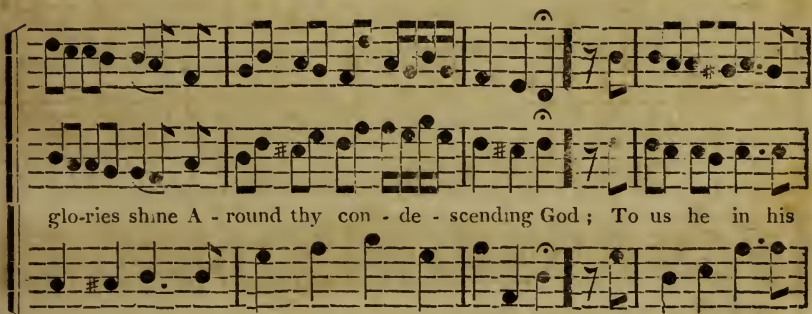


So let it be on earth display'd, Till thou art here as there obey'd.

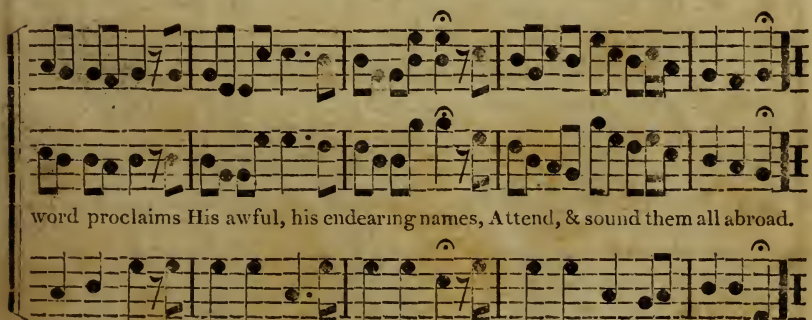
## 12. MARTIN'S LANE. L. P. M.



At-tend, my soul, the voice di-vine, And mark what beam-ing



glo-ries shine A-round thy con-de-scending God; To us he in his



word proclaims His awful, his endearing names, Attend, & sound them all abroad.

13. NANTWICH. L. M. H. 25.

Andante.

A-wake, our souls, a-way, our fears, Let ev-ry trembling

Pia.

thought be gone! A-wake, and run the heav'n-ly race, And put a

For.

cheerful cour-age on, And put a cheer-ful courage on.

14. ISLINGTON. L. M. H. 23.

A-wake, my soul, lift up thine eyes, See how thy foes a-

gainst thee rise, In long ar-ray, a num'rous host, A-

wake, my soul, A - wake, my soul, or thou art lost.

## 15. BLENDON. L. M.

Je-sus, my all, to heav'n is gone, He whom I fix my hopes up-on :

His track I see, and I'll pur-sue The narrow way, till him I view.

16. LEEDS. L. M.

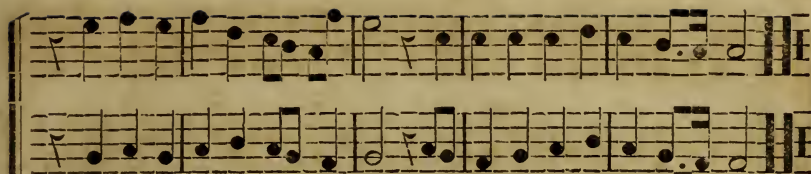
My God, when'er my longing heart, Its grateful tribute would impart,

In vain my tongue with fee - ble aim Attempts the glories of thy name.

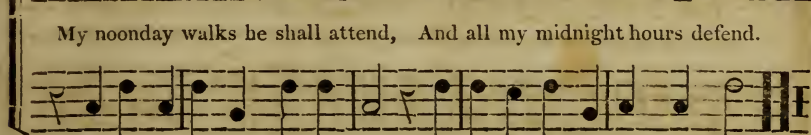
17. DRESDEN. Ps. 23. *Peculiar.*

The Lord my pasture shall prepare, And feed me with a shepherd's care ;


His presence shall my wants supply, And guard me with a watch - ful eye :



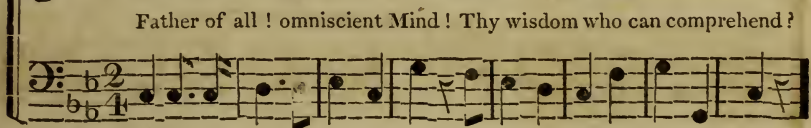
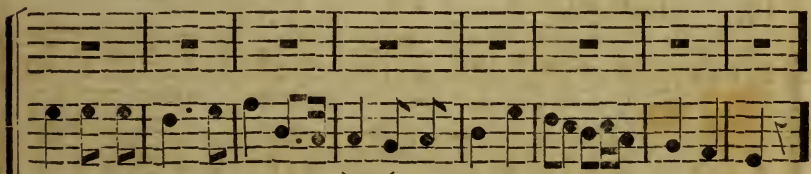
My noonday walks he shall attend, And all my midnight hours defend.



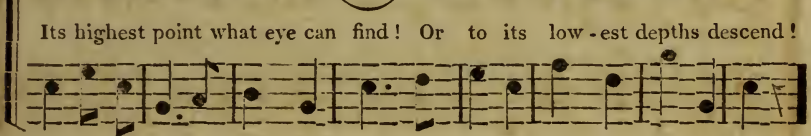

## 18. CARTHAGE. L. M.



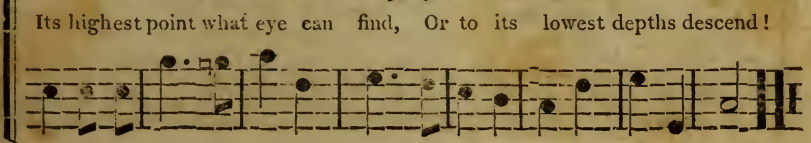
Father of all ! omniscient Mind ! Thy wisdom who can comprehend ?

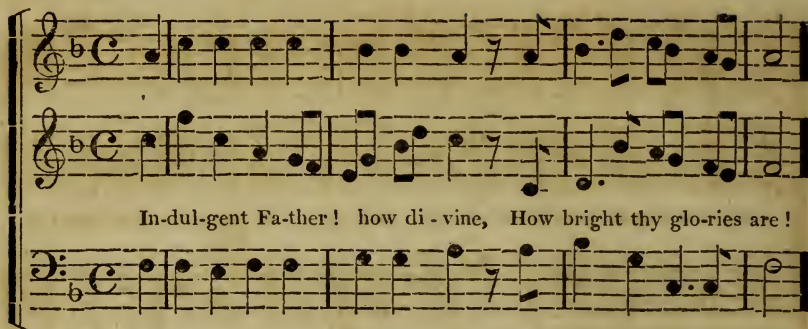

DUET. *Pia.*


Its highest point what eye can find ! Or to its low - est depths descend !

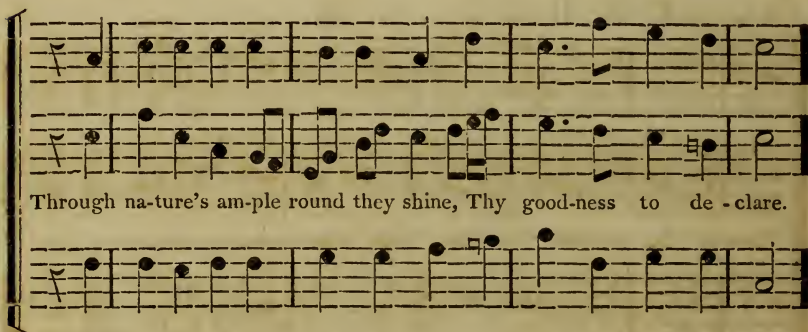



Its highest point what eye can find, Or to its lowest depths descend !

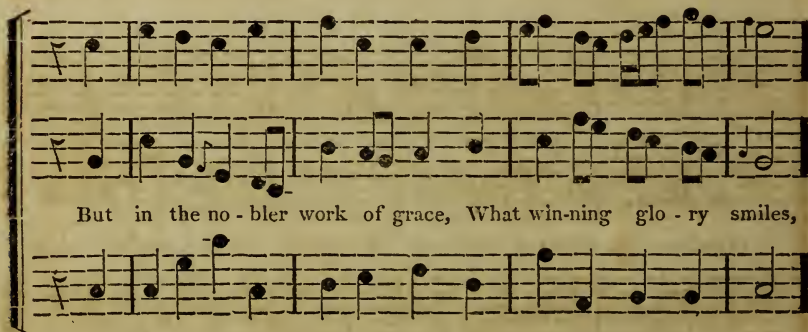




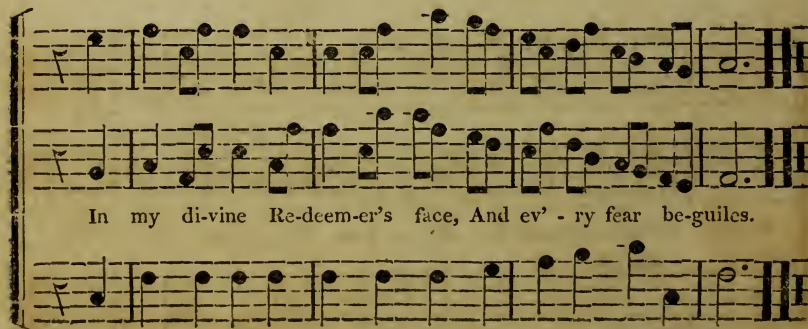
In-dul-gent Fa-ther! how di-vine, How bright thy glo-ries are!



Through na-ture's am-ple round they shine, Thy good-ness to de-clare.



But in the no-bler work of grace, What win-ning glo-ry smiles,



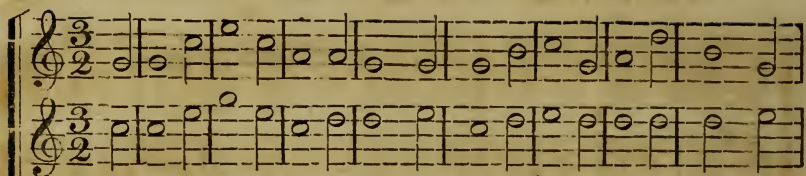
In my di-vine Re-deem-er's face, And ev'-ry fear be-guiles.

A-gain the Lord of light and life A-wakes the kindling ray,

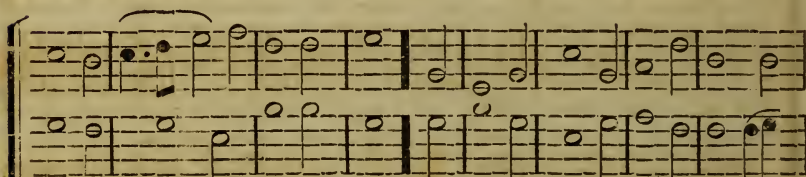
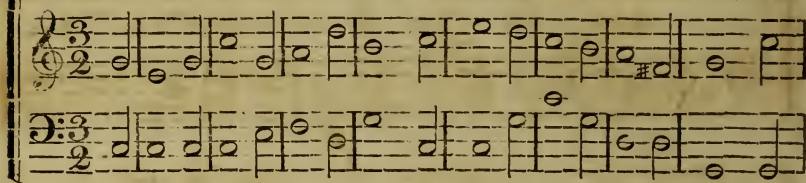
Un-seals the eye-lids of the morn, And pours in - creas - ing day.

This day be grate-ful hom - age paid, And loud ho - san - nas sung,

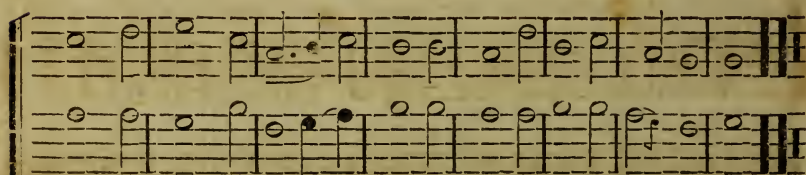
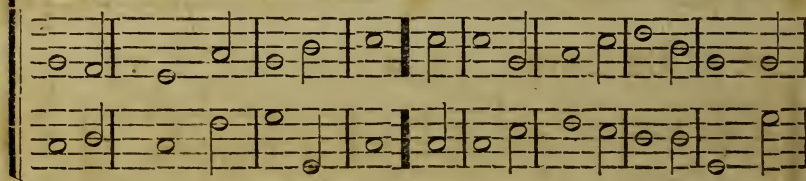
Let glad-ness dwell in ev' - ry heart, And praise on ev'-ry tongue.



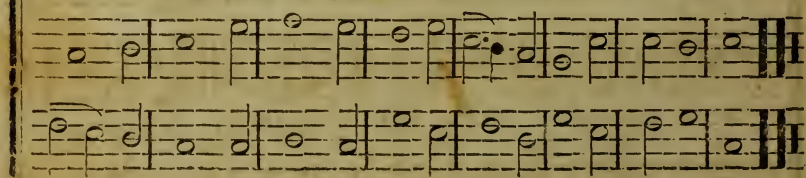
I'll praise my Maker with my breath, And when my voice is lost in death, Praise



shall em - ploy my no-bler pow'rs ; My days of praise shall ne'er be past, While



life, and thought, and be-ing last, Or im-mor-tal-i-ty en-dures.



Behold, the lofty sky Declares its maker, God,

And all the starry works on high Proclaim his pow'r abroad.

## 23. ORANGE. S. M.

Let sinners take their course, And choose the road to death;

But in the worship of my God, I'll spend my daily breath.

First system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 4/4 time. The lyrics are written below the staves.

To God, the only wise, Our Saviour and our King,

Second system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 4/4 time. The lyrics are written below the staves.

Let all the saints below the skies Their humble praises bring.

Third system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 4/4 time. The lyrics are written below the staves.

Praise ye the Lord, hallelujah, praise ye the Lord, hallelujah,

Slow.

hallelujah, hallelujah, hallelujah, praise ye the Lord.

This musical score is for a hymn. It consists of four systems of music, each with a vocal line and a piano accompaniment line. The tempo is marked 'Slow.' The lyrics are 'hallelujah, hallelujah, hallelujah, praise ye the Lord.' The music is written in a common time signature (C) and features a variety of note values including eighth, quarter, and half notes, as well as rests. The piano part includes chords and single notes, often with grace notes.

## 25. ARMLEY. L. M.

My God, permit me not to be A stranger  
to myself and thee; Amidst ten thousand  
thoughts I rove, For - get - ful of my highest love.

This musical score is for a hymn titled 'ARMLEY. L. M.' It consists of four systems of music, each with a vocal line and a piano accompaniment line. The tempo is marked 'Slow.' The lyrics are 'My God, permit me not to be A stranger to myself and thee; Amidst ten thousand thoughts I rove, For - get - ful of my highest love.' The music is written in a common time signature (C) and features a variety of note values including eighth, quarter, and half notes, as well as rests. The piano part includes chords and single notes, often with grace notes.

26. TRURO. L. M.

Now to the Lord a noble song! Awake, my soul, awake, my

tongue; Hosanna to th' eternal name, And all his boundless love proclaim.

27. ABRIDGE. C. M.

Now shall my inward joys arise And burst into a song:

Almighty love inspires my heart, And pleasures tune my tongue.

Con - sid - er all my sorrows, Lord, And thy deliv'rance send; My

This musical score is for the hymn 'BUCKINGHAM'. It is written in common time (C. M.) and consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The key signature is one sharp (F#). The melody is primarily in the treble clef staves, with the bass clef staff providing a harmonic accompaniment. The lyrics are placed below the first two staves.

soul for thy salvation waits, When will my troubles end!

This block contains the continuation of the musical score for 'BUCKINGHAM'. It consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The key signature remains one sharp (F#). The melody continues in the treble clef staves, with the bass clef staff providing accompaniment. The lyrics are placed below the first two staves.

## 29. BARBY. C. M.

With songs and honours sounding loud, Address the Lord on high;

This musical score is for the hymn 'BARBY'. It is written in common time (C. M.) and consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The key signature is two sharps (F# and C#). The melody is primarily in the treble clef staves, with the bass clef staff providing a harmonic accompaniment. The lyrics are placed below the first two staves.

Over the heaven he spreads his cloud, And waters veil the sky.

This block contains the continuation of the musical score for 'BARBY'. It consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The key signature remains two sharps (F# and C#). The melody continues in the treble clef staves, with the bass clef staff providing accompaniment. The lyrics are placed below the first two staves.

30.

## WANTAGE. C. M.

Before the hills in order stood, Or earth receiv'd her frame ;

The musical score for 'Wantage' is written in 3/2 time with a key signature of one flat (B-flat). It consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The melody is composed of half and quarter notes, with some rests. The lyrics are placed below the first two staves.

From ev - er - last - ing, thou art God, To endless years the same.

This block contains the continuation of the musical score for 'Wantage'. It consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The melody continues with half and quarter notes. The lyrics are placed below the first two staves.

31.

## PLYMOUTH. C. M.

My soul, the awful hour will come, Apace it hastens on,

The musical score for 'Plymouth' is written in 3/2 time with a key signature of one sharp (F-sharp). It consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The melody is composed of half and quarter notes, with some rests. The lyrics are placed below the first two staves.

To bear this body to the tomb, And thee to scenes unknown.

This block contains the continuation of the musical score for 'Plymouth'. It consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The melody continues with half and quarter notes. The lyrics are placed below the first two staves.

While thee I seek, protecting Pow'r, Be my vain wishes still'd ;

And may this consecrated hour, With better hopes be fill'd.

Thy love the pow'r of thought bestow'd ; To thee my thoughts would soar :

Thy mercy o'er my life has flow'd ; That mer - cy I adore.

33. LAMBETH. Eights. H. 29.

Behold! the bright morning appears, And Jesus re - vives from the

grave! His rising removes all our fears, And proves him almighty to save.

How strong were his tears and his cries! The worth of his blood how di-

Pia. For.

vine! How perfect his great sacrifice, Who rose tho' he suffer'd for sin!

O God, my grateful soul aspires To celebrate thy name, My

tongue with cheerful songs of praise Shall cel - e - brate thy fame.

Awake, my heart, and thou, my voice, Thy willing trib - ute pay, And

let a hymn of sa - cred joy Sa - lute the op'ning day.

35. CARDIFF. H. M.

The first system of musical notation for 'CARDIFF' consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics 'To God I lift my eyes, From whom is all my aid,' are written below the staves.

To God I lift my eyes, From whom is all my aid,

The second system of musical notation for 'CARDIFF' consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics 'The God, who built the skies, And earth's foundations laid. God is the' are written below the staves.

The God, who built the skies, And earth's foundations laid. God is the

The third system of musical notation for 'CARDIFF' consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics 'tow'r, To which I fly, His grace is nigh, In ev'ry hour.' are written below the staves.

tow'r, To which I fly, His grace is nigh, In ev'ry hour.

36. PORTSMOUTH. H. M.

The first system of musical notation for 'PORTSMOUTH' consists of three staves. The top two staves are in treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics 'Ye boundless realms of joy, Exalt your Maker's fame; His' are written below the staves.

Ye boundless realms of joy, Exalt your Maker's fame; His

praise your songs em - ploy, His praise your songs em-ploy, A-

bove the star-ry frame, Above the starry frame. Ye ho-ly throng Of

pia.

angels bright, In worlds of light Be-gin the song. Ye ho-ly throng Of

For.

an - gels bright, In worlds of light Be - gin the song.

37. BETHESDA. H. M.

Lord of the worlds a-bove, How pleasant and how fair The

dwellings of thy love, Thine earthly temples, are! To

thine abode My heart aspires, With warm de - sires To see my God.

38. CHATHAM. P. M. H. 11.

Almighty King of heav'n a-bove, E-ter-nal source of truth and love, And

Lord of all be-low, With rev'rence and re-lig-ious fear, Permit thy sup-pliers

Pia.

For.

to draw near, And at thy feet to bow. And at thy feet to bow.

## 39. GREEN'S 100th. L. M.

Awake, my soul, to hymns of praise, To God the song of triumph raise.

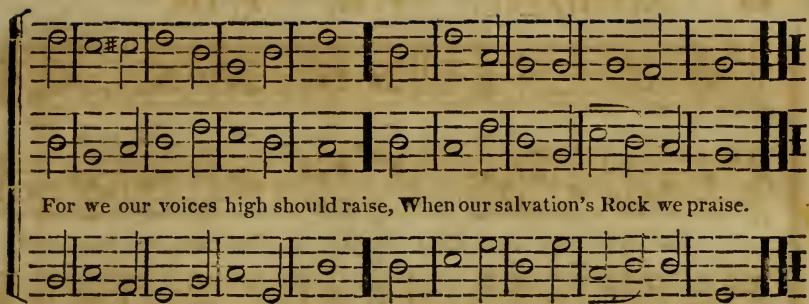
Adorn'd with maj-es-ty di-vine, What pomp, what glo-ry, Lord, are thine!

Be - gin, my soul, th'ex - alt - ed lay, Let each en - rapt - ur'd

thought obey, And praise th'Al-migh-ty name! Lo heav'n, and earth, and

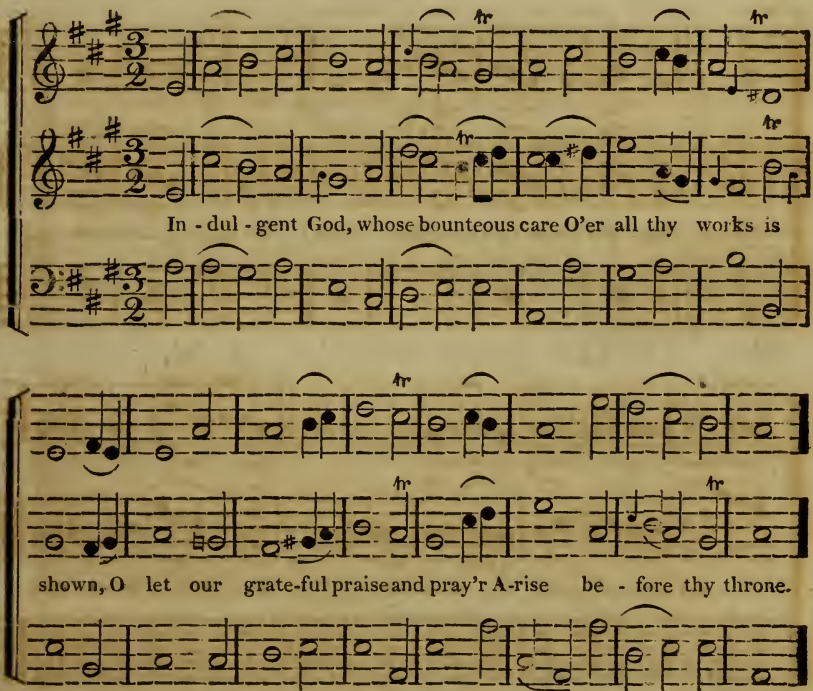
seas, and skies, In one me - lo - dious concert rise, To swell th'inspiring theme.

O come, loud anthems let us sing, Loud thanks to our almighty King;

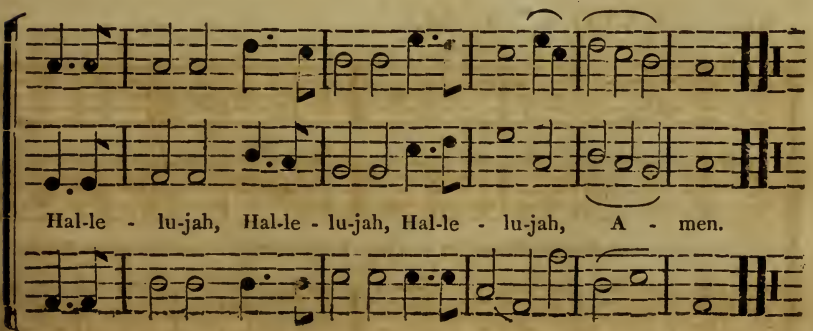


For we our voices high should raise, When our salvation's Rock we praise.

## 42. STADE. C. M.



In - dul - gent God, whose bounteous care O'er all thy works is  
shown, O let our grate-ful praise and pray'r A-rise be - fore thy throne.



Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah, A - men.

43. St. BRIDGE'S. C. M.

My sor-rows, like a flood, Im - pa - tient of re - straint,

In - to thy bo-som, O my God, Pour out a long com-plaint.

44. LITTLE MARLBORO'. S. M.

To God I lift my eyes, My trust is in his name, And

they, whose hope on him re - lies, Shall nev - er suf - fer shame.

Let ev'ry crea-ture join To praise th'e - ter - nal God,

Ye heav'nly hosts, the song be - gin, And sound his name a - broad.

## 46. DOVER. S. M.

Be-hold, the morn-ing sun Be-gins his glor-ious way,

His beams through all the nations run, And life and light con - vey.

F

47. PELHAM. S. M.

My soul, re-peat his praise, Whose mer-cies are so great, Whose an-ger is so slow to

Soft.

rise, So read-y to a - bate. High as the heav'ns are rais'd A-bove the ground we

Loud.

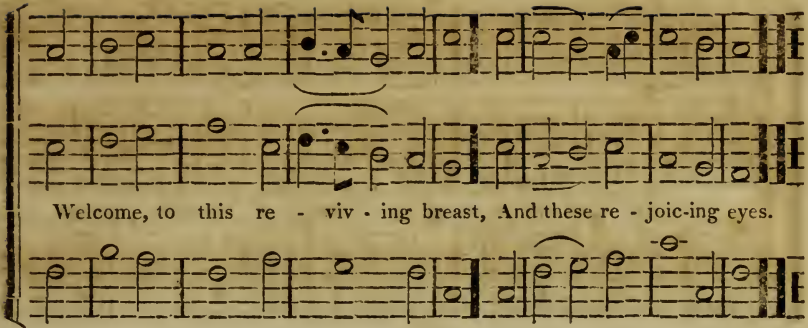
Soft.

Loud.

tread, So far the rich-es of his grace Our high-est thoughts exceed, Our high-est thoughts exceed.

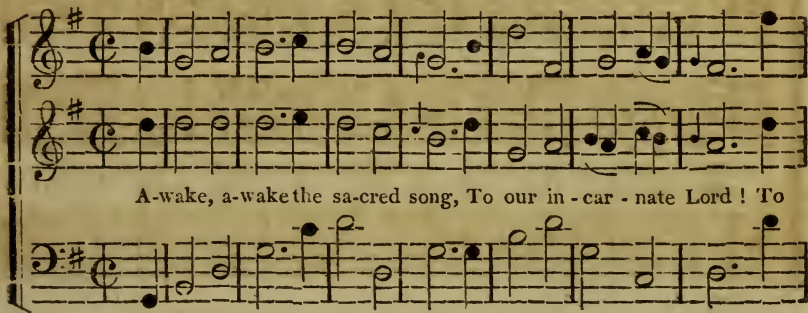
48. SUTTON. S. M.

Wel - come, thou day of rest, That saw the Lord a - rise !



Welcome, to this re - viv - ing breast, And these re - joic-ing eyes.

## 49. BRISTOL. C. M.



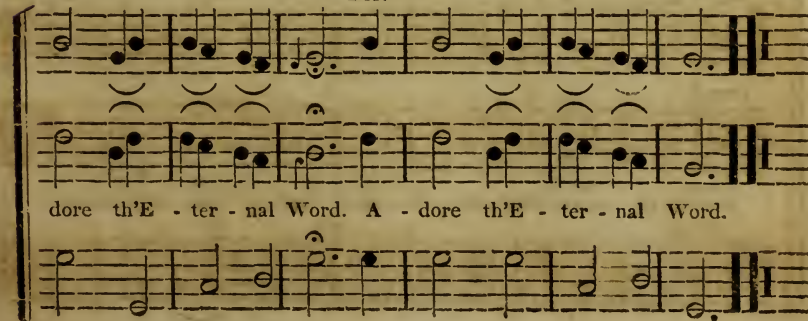
A-wake, a-wake the sa-cred song, To our in - car - nate Lord ! To

Soft.

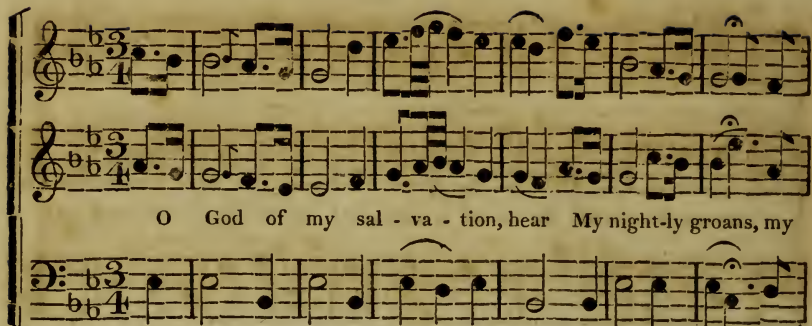


our in - car - nate Lord ! Let ev'-ry heart and ev'-ry tongue A-

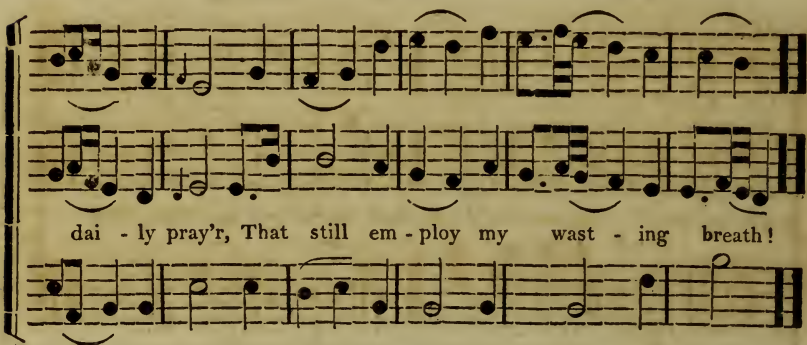
For.



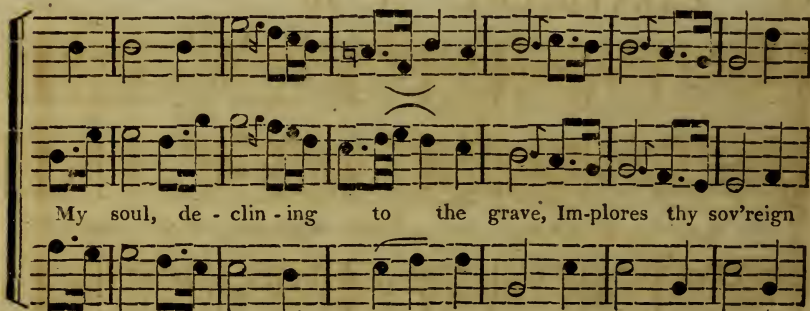
dore th'E - ter - nal Word. A - dore th'E - ter - nal Word.



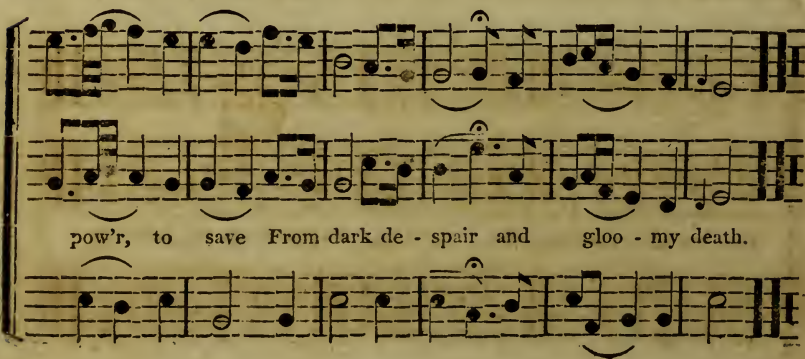
O God of my sal - va - tion, hear My night-ly groans, my



dai - ly pray'r, That still em - ploy my wast - ing breath!



My soul, de - clin - ing to the grave, Im-plores thy sov'reign



pow'r, to save From dark de - spair and gloo - my death.

Brisk.

Joy to the world! the Lord is come, Let earth re - ceive her King!

Let ev'ry heart pre-pare him room, And heav'n and na - ture sing.

## 52. CANTERBURY. C. M.

Why do we mourn de-part-ing friends? Or shake at death's a-larms?

'Tis but the voice that Je - sus sends, To call them to his arms.

53. PORTUGAL. L. M.

How love-ly, how di - vine-ly sweet, O Lord, thy sa - cred courts appear !

Fain would my long-ing pas-sions meet The glo-ries of thy pres-ence there.

54. ARLINGTON. C. M.

Je-sus, I love thy glor-ious name, 'Tis mu-sic to my ear :

Fain would I sound it out so loud, That heav'n and earth might hear.

So fades the love-ly, blooming flow'r, Frail, smiling solace of an hour,

So soon our transient comforts fly, And pleasure only blooms to die.

56. WELLS.

Cheerful.

Ye sons of men, with joy record The various wonders of the Lord,

And let his pow'r and goodness sound Thro' all your tribes the earth around.

57. COLCHESTER. C. M.

Lord, in the morning thou shalt hear My voice as-cend-ing high,

To thee will I ad - dress my pray'r, To thee lift up mine eye.

58. MEAR. C. M.

Come, let us join our cheer-ful songs With an-gels round the throne,

Ten thou-sand, thou-sand are their tongues, But all their joys are one.

Blest is the man, who shuns the place, Where sinners love to meet,

Who fears to tread their wick-ed ways, And hates the scoffer's seat.

## 60. St. MARTIN'S. C. M.

O thou, to whom all creatures bow, Within this earthly frame,

Thro' all the world, how great art thou! How glor - ious is thy name!

G

61. CROWLE. C. M.

The Lord will hap-pi-ness di-vine On con-trite hearts be-stow ;

Then tell me, gracious God, is mine A con-trite heart or no ?

62. WINDSOR. C. M.

Teach me the meas-ure of my days, Thou Ma-ker of my frame !

I would sur-vey life's nar-row space, And learn how frail I am.

How short and hast-y is our life ! How vast our souls' af-fairs !

This musical score is for the hymn 'ELGIN. C. M.'. It consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written on the first staff, with the lyrics 'How short and hast-y is our life ! How vast our souls' af-fairs !' written below it. The second staff continues the melody, and the third staff provides a bass line.

Yet fool-ish mor-tals vain - ly strive To lav - ish out their years.

This block contains the continuation of the musical score for 'ELGIN. C. M.'. It consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written on the first staff, with the lyrics 'Yet fool-ish mor-tals vain - ly strive To lav - ish out their years.' written below it. The second staff continues the melody, and the third staff provides a bass line.

## 64. POLAND. C. M.

God of my life, look gent - ly down, Be-hold the pains I

This musical score is for the hymn '64. POLAND. C. M.'. It consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The melody is written on the first staff, with the lyrics 'God of my life, look gent - ly down, Be-hold the pains I' written below it. The second staff continues the melody, and the third staff provides a bass line.

feel ! But I am dumb be - fore thy throne, Nor dare dis-pute thy will.

This block contains the continuation of the musical score for '64. POLAND. C. M.'. It consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/2. The melody is written on the first staff, with the lyrics 'feel ! But I am dumb be - fore thy throne, Nor dare dis-pute thy will.' written below it. The second staff continues the melody, and the third staff provides a bass line.

65. BRAY. C. M.

Ce-lestial King, our spir-its lie Trem-bling beneath thy feet; And wish, and cast a

*Pia.* *For.*

long-ing eye, To reach thine aw-ful seat, To reach thine aw-ful seat.

66. SUNDAY. C. M.

This is the day the Lord hath made, He calls the hours his

own, Let heav'n re-joice, let earth be glad, And praise surround the throne.

Low at thy gra-cious feet I bend, My God, my ev - er-last-ing Friend,

Per-mit the claim; O let thine ear My hum-ble suit in - dul-gent hear.

## 68. PUTNEY. L. M.

Life is the time to serve the Lord, The time t'in sure the great reward,

And while the lamp holds out to burn, The vil - est sin - ner may re-turn.

69. LEYDEN. L. M.

Je-sus shall reign where'er the sun Does his suc-ces-sive

jour-neys run : His king-dom stretch from shore to shore, Till

pia.

for.

moons shall wax and wane no more. Till moons shall wax and wane no more.

70. DEVIZES. C. M.

Ear-ly, my God, with-out de-lay, I haste to seek thy

pia.

face : My thirst - y spir - it faints a - way, With-

for.

out thy cheer - ing grace, With - out thy cheer - ing grace.

## 71. DALSTON. P. M.

How does my heart re-joice, To hear the pub-lic voice, Come, let us seek our God to-day !

Yes, with a cheer-ful zeal, We haste to Zi-on's hill, And there our vows and hon-ours pay.

Bless God, O my soul, Re-joice in his name, And let my glad voice Thy great-ness pro-claim.

Sur-pass-ing in hon-our, Do-min-ion and might, Thy throne is the heav-en, Thy robe is the light.

Thou vain, in-trud-ing world, de-part, No more al-lure or vex my heart.

Let noise and van - i - ty be gone, I would be peace-ful and a - lone.

O praise ye the Lord, Pre-pare your glad voice His praise in the great As-sembly to sing.

In their great Cre-a-tor Let all men re-joice, And heirs of sal - va - tion Be glad in their King.

## 75. EVENING HYMN. L. M. H. 79.

God of my life, thro' all its days My grateful tongue shall sound thy praise.

The song shall wake with dawn-ing light, And war-ble to the si-lent night.

Bless, O my soul, the liv-ing God, Call home thy tho'ts that rove a-broad :

Let all the pow'rs with - in me join In work and wor - ship

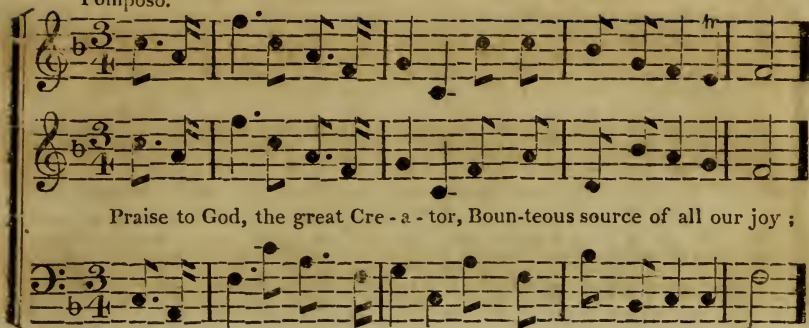
*Pia.* *For.*

so di - vine. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

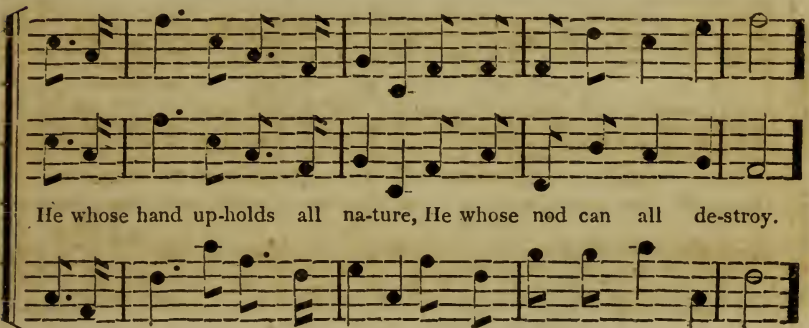
*Pia.* *For.*

Hal - le - lu - jah, Hal - - - le - lu - jah.

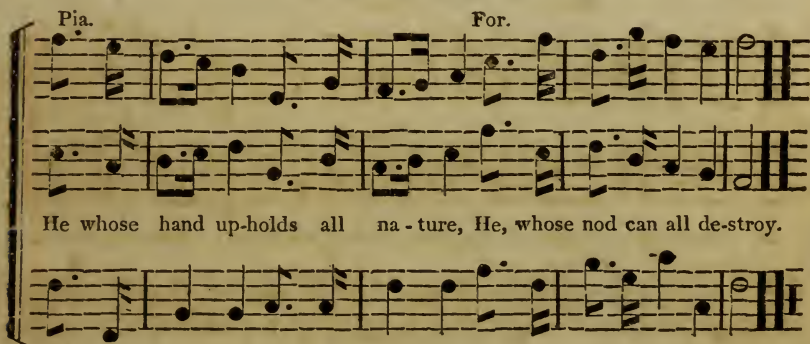
Pomposo.



Praise to God, the great Cre - a - tor, Boun-teous source of all our joy ;



He whose hand up-holds all na-ture, He whose nod can all de-stroy.



He whose hand up-holds all na-ture, He, whose nod can all de-destroy.

2 Saints, with pious zeal attending,  
Now the grateful tribute raise ;  
Solemn songs to heav'n ascending,  
Join the universal praise.

3 Every secret fault confessing,  
Deeds unrighteous, thought of sin,  
Seize, O seize the proffer'd blessing,  
Grace from God, and peace within.

4 Heart and voice with rapture swelling,  
Still the song of glory raise ;  
On the theme immortal dwelling,  
Join the universal praise.

Lord, dis-miss us with thy bless-ing, Hope and com-fort from a-bove ;

The first system of the hymn consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is a simple, flowing line with eighth and quarter notes.

Pia.

Repeat Forte.

Let us each, thy peace pos-sess-ing, Tri-umph in re-deem-ing love.

The second system also consists of three staves in the same key and time. It begins with a repeat sign and ends with a double bar line. The melody continues with similar rhythmic patterns.

Thanks we give and adoration,  
 For thy gospel's joyful sound ;  
 May the fruits of thy salvation  
 In our hearts and lives abound.

Lift your voice, and thankful sing Praises to our heav'nly King,

The first system of the hymn consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F-sharp) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is a simple, flowing line with eighth and quarter notes.

For his blessings far extend, And his mercy knows no end.

The second system also consists of three staves in the same key and time. It begins with a repeat sign and ends with a double bar line. The melody continues with similar rhythmic patterns.

There is a glor-ious world on high, Re-splend-ent with e-ter-nal day ;

This block contains the musical notation for hymn 80. It features three staves: a treble staff, a vocal staff (soprano), and a bass staff. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staff.

Faith views the bliss-ful pros-pect nigh, And God's own word reveals the way.

This block continues the musical notation for hymn 80, showing the vocal and bass staves with the lyrics.

## 81. ALL SAINTS. L. M.

Praise ye the Lord, my heart shall join In work so pleas-ant, so di-vine,

This block contains the musical notation for hymn 81. It features three staves: a treble staff, a vocal staff (soprano), and a bass staff. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staff.

Now while the flesh is mine a-bode, And when my soul as-cends to God.

This block continues the musical notation for hymn 81, showing the vocal and bass staves with the lyrics.

Christ the Lord is ris'n to-day, Hal - le - lu-jah ! Sons of men and

an-gels say, Hal - le - lu - jah ! Raise your joys and tri-umphs high,

Hal - le - lu-jah ! Sing, ye heav'ns, & earth reply, Hal - le - lu - jah !

Zi - on, thrice hap-py place, A-dorn'd with won-d'rous grace, And walls of

strength embrace thee round; In thee our tribes appear, To pray and  
praise, and hear The sacred gospel's joyful sound.

## 84. MUNICH. L. M.

Our Father, thron'd above the sky, To thee our empty hand we spread.  
Thy children at thy foot-stool lie, And ask thy blessings on their head.

85. DENMARK.

*Moderato.*

Before Jehovah's awful throne Ye nations bow with sacred joy,

Know that the Lord is God alone, He can create and he destroy,

*Soft.*

He can create and he destroy. His sovereign pow'r without our aid,

Made us of clay and form'd us men, And when like wand'ring sheep we stray'd He

brought us to his fold again, He brought us to his fold again.

*Loud.* *Soft.*

We'll crowd thy gates with thankful songs, High as the heavens our voices

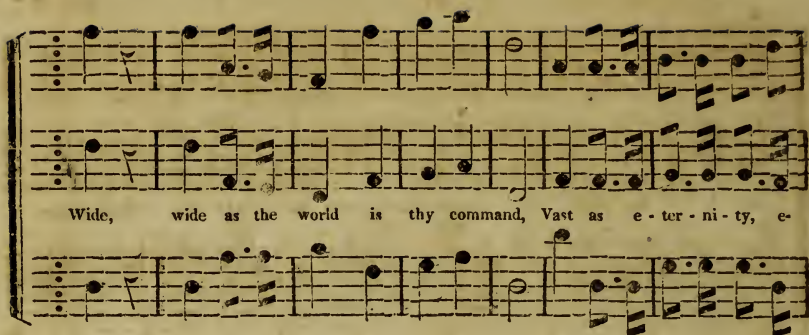
*Loud.* *Soft.* *Loud.*

raise; And earth, and earth, with her ten thousand, thousand tongues, Shall fill thy courts with

*Soft.* *Loud.*

sounding praise, Shall fill thy courts with sounding praise, Shall fill, shall fill thy courts with sounding praise.

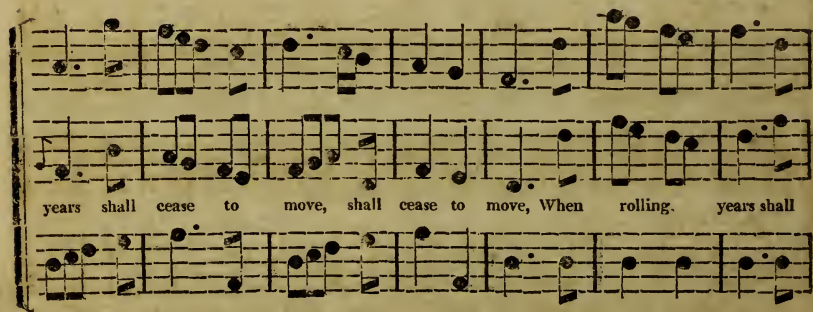
I




Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e -



ter - ni - ty thy love, Firm as a rock thy truth must stand, When rolling



years shall cease to move, shall cease to move, When rolling. years shall



cease to move. When roll - ing years shall cease to move.

God moves in a mysterious way, His counsels to perform!

This musical score is for the hymn 'Bangor'. It consists of four staves. The first two staves contain the vocal melody in G major (one sharp) and common time. The lyrics 'God moves in a mysterious way, His counsels to perform!' are written below the first two staves. The next two staves provide the piano accompaniment, featuring a steady bass line and chords that support the melody.

He marks his foot steps on the sea, And rides upon the storm!

This block contains the continuation of the musical score for 'Bangor'. It consists of four staves. The first two staves continue the vocal melody with the lyrics 'He marks his foot steps on the sea, And rides upon the storm!'. The next two staves continue the piano accompaniment, ending with a double bar line.

## 87. YORK. C. M.

Come, ye that love the Saviour's name, And joy to make it known;

This musical score is for the hymn 'York'. It consists of three staves. The first two staves contain the vocal melody in D major (two sharps) and common time. The lyrics 'Come, ye that love the Saviour's name, And joy to make it known;' are written below the first two staves. The third staff provides the piano accompaniment.

The Sovereign of your heart proclaim, And bow before his throne.

This block contains the continuation of the musical score for 'York'. It consists of three staves. The first two staves continue the vocal melody with the lyrics 'The Sovereign of your heart proclaim, And bow before his throne.'. The third staff continues the piano accompaniment, ending with a double bar line.

Musical score for the first system of the hymn 'SOUTHAMPTON'. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody is written on the top staff, with the lyrics 'Give to our God im - mor - tal praise; Mercy and' written below the second and third staves.

*Pia.*

Musical score for the second system of the hymn 'SOUTHAMPTON'. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody is written on the top staff, with the lyrics 'truth are all his ways; Wonders of grace to God belong; Re-' written below the second and third staves.

*For.*

Musical score for the third system of the hymn 'SOUTHAMPTON'. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody is written on the top staff, with the lyrics 'peat his mercies, Repeat his mercies, Repeat his mercies in your song.' written below the second and third staves.

Give to the Lord of lords renown, The King of kings with

*Pia.* *For.* *Pia.*

glory crown; His mercies never, never shall decay, Tho' lords and

*For.*

kings, Tho' lords and kings, Tho' lords and kings shall pass away.

From all that dwell below the skies Let the Cre - a - tor's

*Pia.*

praise arise; Let the Redeemer's name be sung Through ev'ry

*Tutti.*

land, by ev' - ry tongue. E - ter - nal are thy mercies, Lord; E -

*Pia.*

ternal truth attends thy word; Thy praise shall sound from shore to

*Pianis-**For.*

shore, Till suns shall rise and set no more, Till suns shall rise and

*Pia. Dim. For.*

set no more, Till suns shall rise and set no more.

## 90. EDGECOMBE. C. M.

My drowsy pow'rs, why sleep ye so? Awake, my sluggish soul: Nothing has

half thy work to do; Yet nothing's half so dull! Yet nothing's half so dull!

*Moderato.*

Nor eye hath seen, nor ear hath heard, Nor sense, nor reason known, What

This system contains the first four staves of the musical score. The first two staves are in treble clef with a key signature of one flat (B-flat) and a 6/4 time signature. The third staff is also in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the first line of lyrics corresponding to the first two staves.

joys the Father hath prepar'd For those that love his Son.

This system contains the next four staves of the musical score. The first two staves are in treble clef with a key signature of one flat (B-flat) and a 6/4 time signature. The third staff is also in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the second line of lyrics corresponding to the first two staves.

But the good Spirit of the Lord Reveals a heav'n to come; The

This system contains the final four staves of the musical score. The first two staves are in treble clef with a key signature of one flat (B-flat) and a 6/4 time signature. The third staff is also in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with the third line of lyrics corresponding to the first two staves.

beams of glory in his word Allure and guide us home.

## 92. WAREHAM. C. M.

How large the promise, how divine, To Abra'm and his

seed! I'll be a God to thee and thine, Supplying all their need, I'll

be a God to thee and thine, Supplying all their need.

Al - migh - ty Ma - ker, God, How won-drous is thy name!

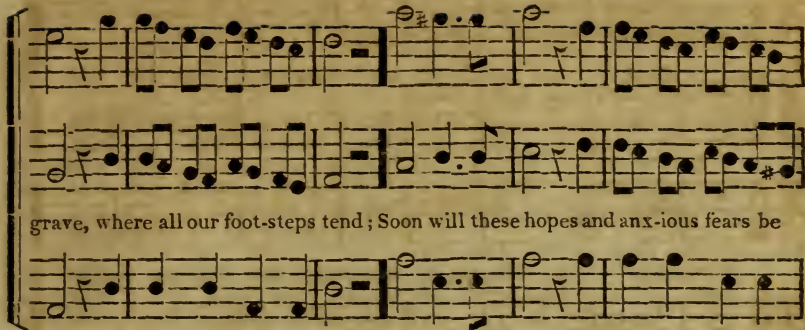
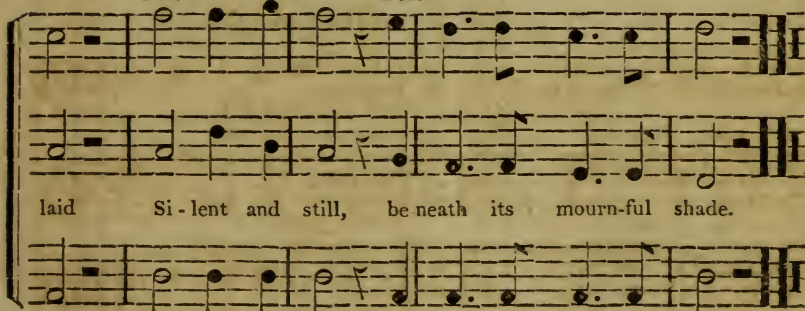
Thy glo-ries how dif - fus'd a-broad, Through-out cre - a - tion's frame!

## 94. FUNERAL DIRGE.

Adapted from HANDEL's Dead March in the Oratorio of SAUL, by HANS GRAM.  
Original Hymn.

*Adagio.*

This life is vain, and soon its course must end In the dark

*Pia.**For.**Pia.**For.**Pia.*

## II.

Life's thorny path is thickly spread with death ;  
 Weak is our strength, and fleeting is our breath ;  
 Children of guilt—for guilt our hearts must mourn ;  
 Form'd of the dust—to dust we must return.

## III.

But see ! from Heav'n what radiant form appears !  
 Our Saviour comes ! away, these gloomy fears !  
 At his approach the graves give up their dead ;  
 Death's fearful shades are all for ever fled.


## IV.

Blest Son of God ! we gladly hail the light,  
 That shines from thee o'er Death's uncertain night ;  
 Whose heav'nly beams dispel the cheerless gloom,  
 And gild with joy the darkness of the tomb.


## V.

In humble hope to earth these frames we trust ;  
 God's guardian care shall watch their sleeping dust,  
 Till, cloth'd in life, immortal life, they rise  
 To brighter hopes and bliss beyond the skies.

# ALPHABETICAL INDEX.

 The pages in this book are so numbered as to correspond with the numerical order of the tunes, and the figures in the index direct to the tune, without reference to the page.

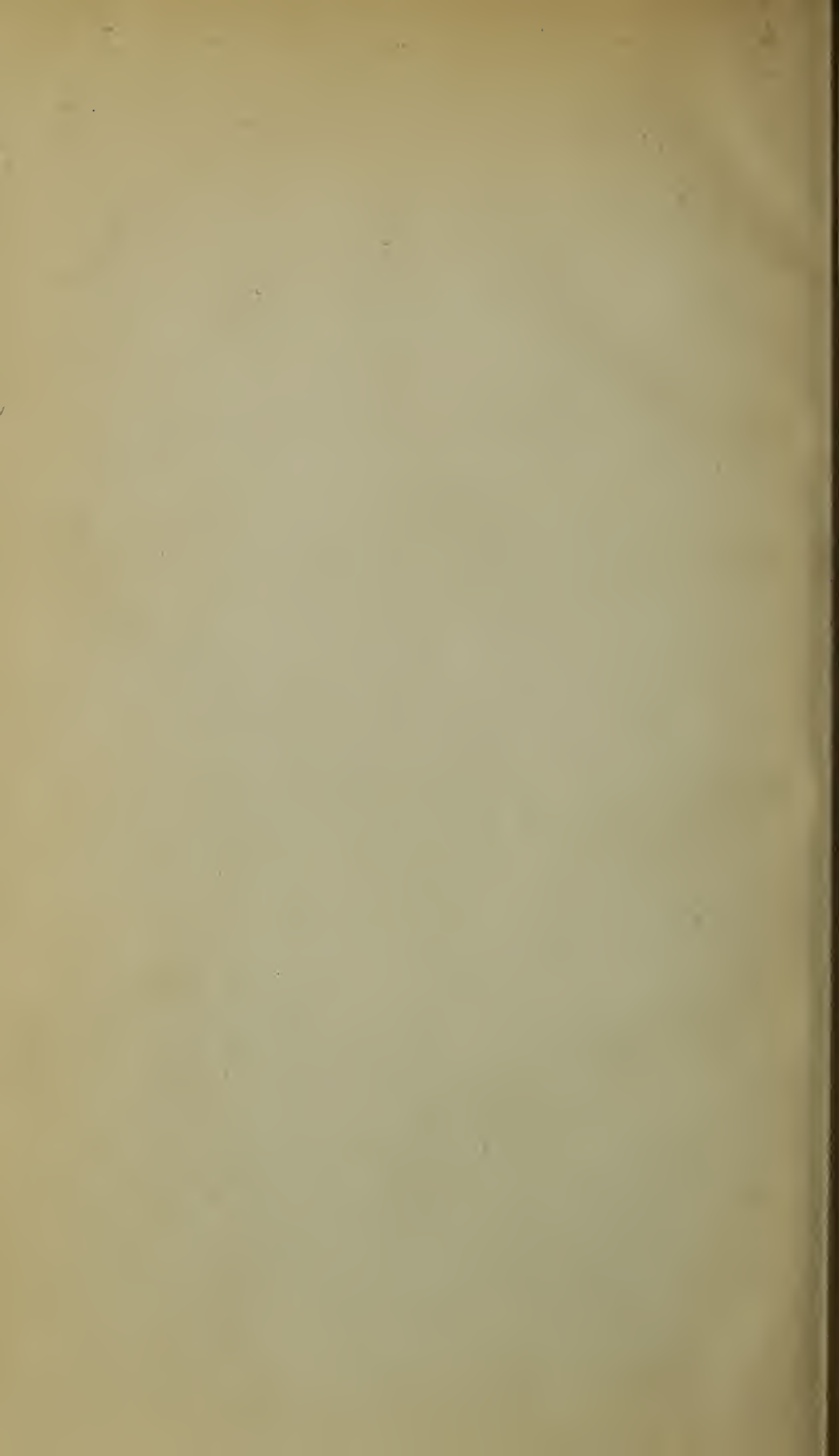
|                                     |               |    |  |           |    |
|-------------------------------------|---------------|----|--|-----------|----|
| Abridge, <i>I. Smith.</i>           | CM.           | 27 | Little Marlboro', <i>Will. Coll.</i>   | SM.       | 44 |
| Aithlone, <i>Williams's Coll.</i>   | 8, 8, 6.      | 40 |  |           |    |
| All Saint's, <i>Tansur.</i>         | LM.           | 81 | Martin's Lane, <i>Rip. Coll.</i>       | 6 eights. | 12 |
| Arlington, <i>Dr. Arne.</i>         | CM.           | 54 | Mear, <i>Williams's Coll.</i>          | CM.       | 58 |
| Armley, <i>A. Williams.</i>         | LM.           | 25 | Messiah, <i>Handel.</i>                | CM.       | 9  |
| Arundel, <i>A. Williams.</i>        | CM.           | 51 | Mitcham, <i>Har. Sacra.</i>            | CM.       | 34 |
| Aynhoe, <i>I. Smith.</i>            | SM.           | 93 | Munich, <i>German.</i>                 | LM.       | 84 |
|                                     |               |    | Music, <i>Dr. Arne.</i>                | 6 eights. | 50 |
| Babylon, <i>Dr. Croft.</i>          | LM.           | 73 |  |           |    |
| Bangor, <i>Tansur.</i>              | CM.           | 86 | Nantwich, <i>Dr. Madan.</i>            | LM.       | 13 |
| Barby, <i>Tansur.</i>               | CM.           | 29 | Newark, <i>Dr. Arne.</i>               | CM.       | 19 |
| Bath, <i>Williams's Coll.</i>       | LM.           | 41 | Ninety-seventh Psalm, <i>Tuckey.</i>   | LM.       | 8  |
| Bengal, <i>Pleyel.</i>              | CM.           | 32 |  |           |    |
| Bethesda, <i>Dr. Green.</i>         | HM.           | 37 | Oporto, <i>Portuguese.</i>             | LM.       | 3  |
| Blendon, <i>Giardini.</i>           | LM.           | 15 | Orange, <i>Williams's Coll.</i>        | SM.       | 23 |
| Bloomsbury, <i>Stanley.</i>         | LM.           | 80 | Old Hundred, <i>Luther.</i>            | LM.       | 11 |
| Bray, <i>A. Williams.</i>           | CM.           | 65 |  |           |    |
| Bristol, <i>Dr. Madan.</i>          | CM.           | 49 | Parma, <i>Italian.</i>                 | CM.       | 2  |
| Buckingham, <i>Williams's Coll.</i> | CM.           | 28 | Peckham,                               | SM.       | 22 |
|                                     |               |    | Pelham, <i>Giardini.</i>               | SM.       | 47 |
| Canterbury, <i>Blancs.</i>          | CM.           | 52 | Pembroke, <i>Dalmer.</i>               | CM.       | 10 |
| Cardiff, <i>Harmonia Sacra.</i>     | HM.           | 35 | Pleyel's Hymn, <i>Pleyel.</i>          | LM.       | 55 |
| Carthage, <i>Dalmer.</i>            | LM.           | 18 | Plymouth,                              | CM.       | 31 |
| Chatham, <i>Har. Sacra.</i>         | 8, 8, 6.      | 38 | Plympton, <i>Dr. Arne.</i>             | CM.       | 5  |
| Christmas, <i>Handel.</i>           | CM.           | 7  | Poland, <i>Swan.</i>                   | CM.       | 64 |
| Cheshunt, <i>A. Williams.</i>       | PM.           | 72 | Portsmouth, <i>Handel.</i>             | HM.       | 36 |
| Colchester,                         | CM.           | 57 | Portugal, <i>Thorley.</i>              | LM.       | 53 |
| Crowle, <i>Dr. Green.</i>           | CM.           | 61 | Putney,                                | LM.       | 68 |
|                                     |               |    |  |           |    |
| Dalston, <i>A. Williams.</i>        | 6, 6, 8.      | 71 | Sicilian Hymn, <i>Italian.</i>         | 8 & 7.    | 78 |
| Denbigh, <i>Dr. Madan.</i>          | LM.           | 89 | Silver Street, <i>I. Smith.</i>        | SM.       | 24 |
| Denmark, <i>do.</i>                 | LM.           | 85 | Southampton, <i>I. Smith.</i>          | LM.       | 88 |
| Devizes, <i>Cuzens.</i>             | CM.           | 70 | Stade, <i>Dr. Burney.</i>              | CM.       | 42 |
| Dover, <i>A. Williams.</i>          | SM.           | 46 | Sunday, <i>Harmonia Sacra.</i>         | CM.       | 66 |
| Dresden, <i>Har. Sacra.</i>         | 6 eights.     | 17 | Sutton,                                | SM.       | 48 |
|                                     |               |    | St. Ann's, <i>Dr. Croft.</i>           | CM.       | 6  |
| Easter Hymn, <i>Har. Sacra.</i>     | 7s.           | 82 | St. Bridge's, <i>Dr. Howard.</i>       | SM.       | 43 |
| Edgecombe, <i>Dr. Burney.</i>       | CM.           | 90 | St. Helen's, <i>Jennings.</i>          | 6 eights. | 21 |
| Elgin,                              | CM.           | 63 | St. Martin's, <i>Tansur.</i>           | CM.       | 60 |
| Evening Hymn, <i>Brenthank.</i>     | LM.           | 75 | St. Michael's, <i>Handel.</i>          | PM.       | 74 |
|                                     |               |    | St. Patrick's, <i>Williams's Coll.</i> | CM.       | 59 |
| Funeral Dirge, <i>Handel.</i>       |               | 94 | St. Thomas, <i>do.</i>                 | SM.       | 45 |
|                                     |               |    |  |           |    |
| Great Milton,                       | LM.           | 20 | Tamworth, <i>Lockhart.</i>             | 8 & 7.    | 77 |
| Green's 100th, <i>Dr. Green.</i>    | LM.           | 39 | Truro, <i>Williams's Coll.</i>         | LM.       | 26 |
|                                     |               |    |  |           |    |
| Hotham, <i>Dr. Madan.</i>           | 7s.           | 1  | Wantage, <i>Tansur.</i>                | CM.       | 30 |
|                                     |               |    | Wareham, <i>Dr. Arnold.</i>            | CM.       | 92 |
| Islington,                          | LM.           | 14 | Wells, <i>Holdrayd.</i>                | LM.       | 56 |
| Italy, <i>Sacchini.</i>             | LM.           | 4  | Wells Row, <i>Rippon.</i>              | LM.       | 76 |
|                                     |               |    | Windham, <i>Read.</i>                  | LM.       | 67 |
| Keene, <i>Dr. Arnold.</i>           | LM.           | 91 | Windsor, <i>Ravenscroft.</i>           | CM.       | 62 |
|                                     |               |    |  |           |    |
| Lambeth, <i>Worgan.</i>             | 8s. peculiar. | 33 | York, <i>J. Milton.</i>                | CM.       | 87 |
| Lancaster,                          | 7s.           | 79 |  |           |    |
| Leeds, <i>Dr. Madan.</i>            | LM.           | 16 | Zion, <i>Dr. Madan.</i>                | 6, 6, 8.  | 83 |
| Leyden, <i>Costellow.</i>           | LM.           | 69 |  |           |    |

 The Treble, or principal melody, (which is to be sung by female voices, and by the congregation generally) in the preceding collection is uniformly placed next above the Base.









B. P. L. BINDERY,  
DEC 27 1882

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